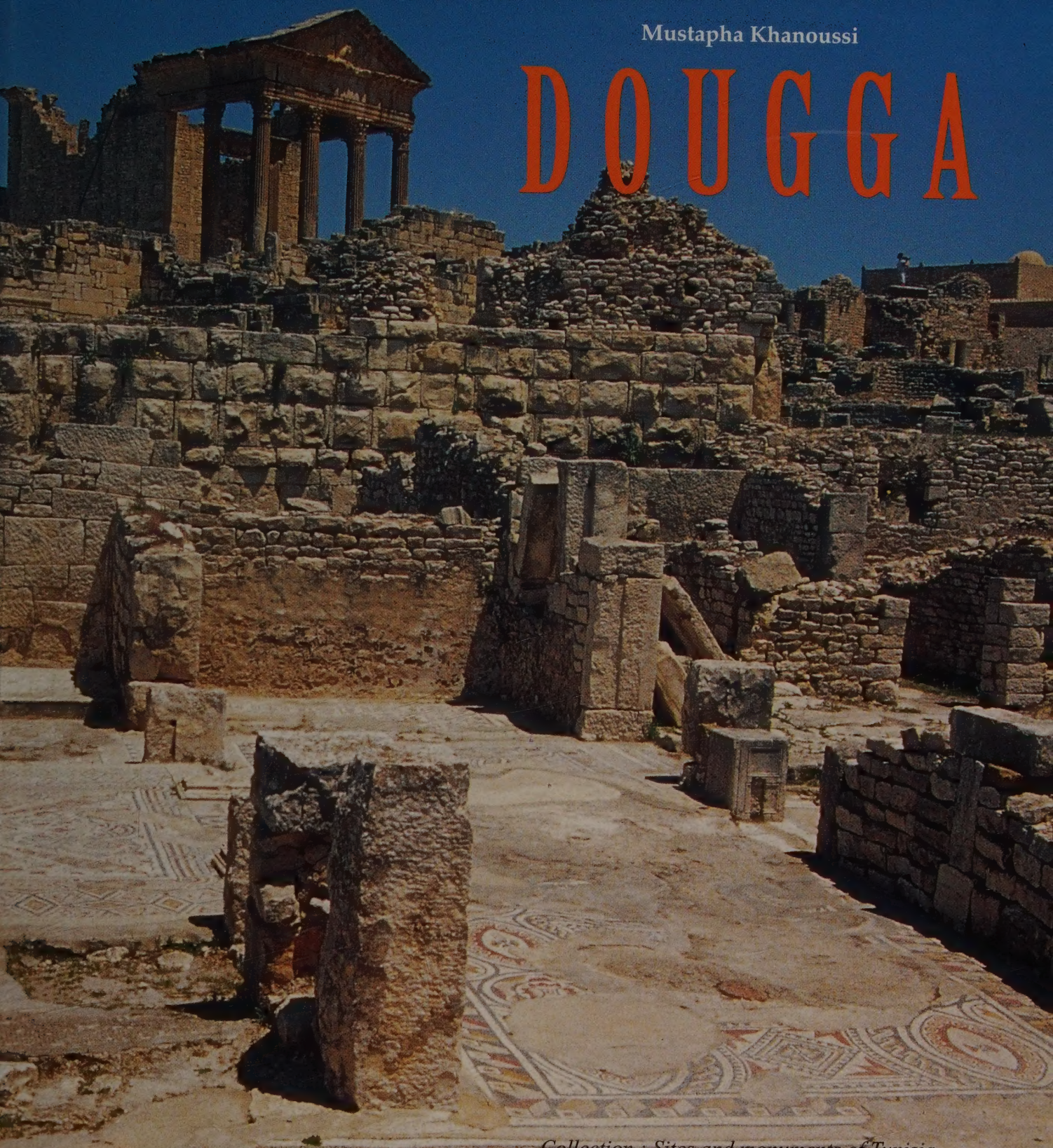

Mustapha Khanoussi

DOUGGA

Collection : Sites and monuments of Tunisia

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وكالة إحياء التراث والتنمية الثقافية

Agency for the Development of Heritage and Cultural Promotion

DOUGGA

by

Mustapha Khanoussi

Collection : Sites and monuments of Tunisia

Countryside around Dougga : its fertility largely contributed to the city's wealth.

Driving along the GP 5 road (Itinerary No 5) linking Tunis to the city of Le Kef, ancient Sicca Veneria, and five kilometres after the village of Teboursouk, ancient *Thubursicu Bure*, the visitor will come across a small, recently established village, bearing a very suggestive name: Dougga al Jadida (New Dougga).This nondescript village is the distant heir of *Thugga*, the ancient, several centuries old city, whose ruins lie 5 km northwards and are renowned both amongst specialists (archaeologists, epigraphists, historians etc..) and the public at large, amateurs of archaeology, who come in tens of thousands, year round, to indulge in their passion for "old stones". These ruins, attesting to more than fifteen centuries of history of a small provincial city, are considered, for their diversity and beauty, amongst the most spectacular not only of Tunisia but indeed of the whole of North Africa. Since December 1977 they figure on the UNESCO World Heritage List.

Located in a mountainous landscape where the temperature is relatively cool and where, in a succession of vales and plateaux arranged one above the other in tiers, the soil is varied and fertile ; and built on a plateau protected to the east and north-east by a high cliff and on the south by the steep slopes dominating the rich valley of the Khalled oued, *Thugga* was born from the combination of factors essential to the foundation of an ancient city (protected site, easily defensible position, building materials at hand, abundant supply of fertile land for farming). It did not enter history until the end of the IVth century B.C. when, during Agathocles' expedition against Carthage,the metropolis of the Punic world ,it was taken by Eumachos, lieutenant of the tyrant of Syracusa, but only for a short while. At that time, according to the Greek author Diodorus of Sicily, the city was "of a fine size". It continued to be part of Carthaginian territory throughout the IIIrd century. During the first half of the IInd century B.C. it fell under the control of the Numidian King, Massinissa (202-148) and became one of the royal residences.

After the destruction of Carthage in 146 B.C.. *Thugga* remained outside the first province created by the Romans in Africa (*Provincia Africa*) the boarders of which (the *fossa regia*) ran a few kilometres south of the city. It was only a century later, in 46 B.C. after the defeat of the Numidian king Juba lst and the creation of a new Roman province (*Provincia Africa nova*), that the region of *Thugga*, with the entire Numidian Kingdom, passed under Roman rule. Very early, as writings reveal, a community of Roman citizens settled there and constituted, alongside the native community *(civitas)* now Roman subjects, a district *(pagus)* of the Roman colony of Carthage of which Caesar had ordered the creation on the site of the ancient Punic metropolis. Contrary to what has often been stated, the coexistence of the two communities, *pagus* on the one hand and *civitas* on the other, was not always so smooth. The appropriation of part of the land belonging to the native population by the colonists must have deprived more than one. The difference in legal status, the ones being citizens and the others subjects, created a situation of disparity which lasted for three centuries until the promotion of the city to the rank of a colony in 261 A.D., after having become a municipium in 205 A.D. under Septimus Severus.

This inequality was, however, progressively alleviated by the granting of Roman citizenship on an individual basis to the richest and most influential members of the native community as well as by the many marriages between the two communities which largely contributed to the blending of the two populations.

While the native population continued to be administered, within the *civitas*, according to the Punic model with two sufetes and an assembly of decuriones and used, as they did before, both the Libyan and the Punic languages in their daily life, and continued to worship their divinities, the newcomers brought with them, not only their language, Latin, and their Greco-Roman gods, but also quite another lifestyle, that could be termed "the Roman way of life", which was soon reflected in the urban landscape and exercised a great attraction on the local population. The French scholar, Louis Poinssot's theory, according to which, during the Early Roman empire, the city of *Thugga* was composed of two quarters : a quarter of Numidian origin, restricted to the higher part of the plateau and another quarter, founded by the Romans, spreading in the lower area, with its nucleus around the Forum, has been made obsolete by recent research. The city

was completely transformed. The following is the text of a Latin inscription commemorating the first major building and rehabilitation campaign undertaken in Roman times : *Imp(eratori) Ti(berio) Caesari Diui Au(usti) f(ilio) Aug(usto) pontif(ici) maximo tribunic(ate) XXXVIII, co(n)s(uli) V L(ucius) Manilius L(ucii) f(ilius) Arn(ensi tribu) Bucco Iluir dedicauit./ L(ucius) Postumius C(aii) f(ilius) Arn(ensi tribu) Chius patronus pag(i), nomine suo et Firmi et Rufi filiorum / forum et aream ante templum Caesaris strauit, aram Aug(usti) aedem Saturn(i) arcum d(e) s(uo) p(ecunia) f(aciendum) curauit.*

Which can be translated as follows :
To the emperor Caesar Tiberius Agustus, son of divine Augustus, great pontiff, holding tribunician power for the 38th time, consul for the 5th time, Lucius Manilius Bucco, son of Lucius, of the Arnensis tribe, duovir has dedicated. Lucius Postumius Chius, son of Gaius, of the Arnensis tribe, patron of the pagus, in his name and in that of his sons Firmus and Rufus, has had the forum and the square in front of the Temple to Caesar paved and has taken care to build at his expense an altar to Augustus, a temple to Saturn and an arch."

This inscription dates to the last year of the reign of the emperor Tiberius (died on 16 March 37 A.D.) and tells us that a rich member of the *pagus*, the community of Roman citizens established on the city's territory, financed construction work on an altar of the imperial cult, a temple to Saturn and a triumphal arch most certainly dedicated to the emperor, as well as improvement work consisting in the paving of the forum square and the square in front of the temple to Tiberius.

This work marked the beginning of a progressive transformation of *Thugga*'s urban landscape. This transformation spanned over more than two and a half centuries, practically without interruption and was the result of the combined efforts of rich citizens from both communities. It provided the city with a monumental Roman adornment without for as much notably disturbing its urban plan which retained its specifically Numidian character. Indeed, a frenzy of spending gripped the wealthy families, fuelled by the race for honours, and leading them to spend fortunes to endow their "dear homeland" with monuments of all kinds, the vestiges of which are still visible, silent but highly suggestive witnesses to the generosity and vanity of their donors. During the

View of the site from the south. The topographic constraints produced an urban plan in terraces

IInd century AD, for example, a great family, the gens of Gabenii, donated a sanctuary devoted to the cult of Minerva, built a series of temples on their own land, devoted to Concordia, to Frugifer and Liber Pater, and surrounded the forum with a portico.

During the first quarter of the IIIrd century, members of the same family donated a temple to Victory of the emperor Caracalla and another to the goddess Caelestis. Another great family, the Marcii, gave the city an anonymous temple known today as Dar Lachheb (i.e the house of Lachheb) as well as two monuments constituting the glory of Dougga, the capitol and the theatre. These are but a few examples of the generosity revealed to us by inscriptions and attesting to the considerable wealth accumulated by certain families and to the degree of prosperity reached by the city. *Thugga* rea-

ched the apogee of its prosperity under the Severus dynasty, during which period the city experienced the height of its expansion. This prosperity certainly continued, but less spectacularly, during all the IVth century, as attested by the amount of restoration work undertaken at that time.

At some point in time, either at the end of the IVth or, at the latest, at the beginning of the Vth century A.D., *Thugga* ceased to deserve the name of city. It began, in fact, to enter the phase of what can be termed, the ruralisation of the ancient cities of the north-west of the country. This phenomenon, which has not yet been studied much, but about which archaeological evidence is continuing to pile up, affected almost all towns that flourished in the area since Numidian times. It was characterised by the gradual transformation of cities into simple country towns before turning into poor villages for many centuries to come or simply being deserted.

For the following period, i.e. the century during which Africa fell under the domination of the Vandals (439-533), the total absence of evidence concerning *Thugga* prevents any assessment of the state into which the city had fallen. The absence, from that date on, of any mention of a representative of the Christian community of the city in the reports of the numerous councils of African bishops, can be taken as an indication of the regression of urban life and even perhaps of the disaffection of a large part of the population. What is certain, however, is that during the Byzantine period (533-698), the role ascribed to *Thugga* in the defence system, hastily put into place by the army come from the East, was almost nil compared to the role assigned to two neighbouring cities like Agbia (Borj Brahim), Thubursicum Bure (Teboursouk) or Thignica (Ain-Tounga). The fortifications erected on the orders of General Solomon,encompassing the forum and the capitol, seemed to have been intended to serve as a shelter for the civilian population rather than as an army camp responsible for ensuring the surveillance and the security of the region. The end of Byzantine rule saw the end of the small city which expired in anonymity, just as it had been born, after living for more than ten centuries without ambition or glory. Life continued, however, in and on the ruins, for a few centuries more. The rare vestiges dating from this period having escaped the pickaxes "trained" to remain on the level of the "right period" (the early Empire),suggest that any form of organised life had not, for as much, disappeared. But the results of future exca-

vations will have to come before the history of Medieval Dougga can be written.

The ruins of the city, which at its height, contained an urban population estimated at about 5000 (10,000 if the population living on the small territory depending on *Thugga* is counted), cover a total surface area of about 70 ha of which only a quarter has so far been excavated.

The site of Dougga has integrally conserved the remains of an ancient city with all its components and provides one of the best known examples of the organisation of a native city and its adaptation to the Roman urban model.

Its substantial epigraphic collection (more than 2000 Libyan, Punic, bilingual Libyco/Punic, Greek and especially Latin inscriptions) constituts a determining contribution to the deciphering of Libyan writing and to the knowledge of Numidian social organisation and municipal life as well as to the understanding of certain hitherto obscure aspects of the history of Roman colonial policy and the municipal organisation of its provinces.

The ruins can be glimpsed from afar by visitors as they approach on the road linking the site to the neighbouring village of Teboursouk and see the columns of the Temple of Saturn's facade dominating from their height the Oued Khalled valley spreading out to the south.

Street leading from the theatre to the Forum quarter. In places its paving reveals the traces of a long period of use

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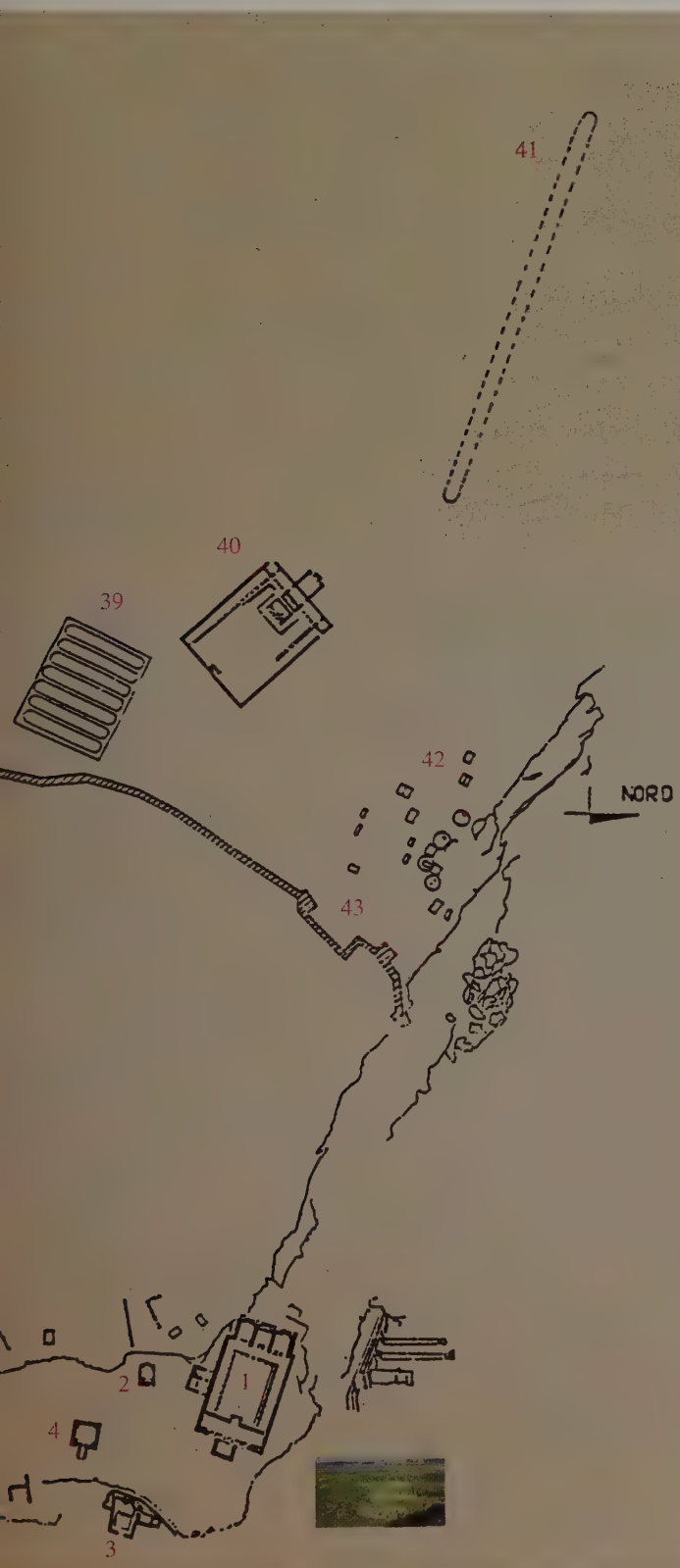


Legend of the general plan

1. Temple of Saturn
2. Temple of Neptune ?
3. Church of Victoria (2)
4. Hypogeum
5. Theatre
6. Nymphaeum
7. Temple of Augustan Piety
8. Mosque and Temple of Venus, Concordia, Fortune and Mercury.
9. Square of the Winds
10. Temple of Mercury
11. Market
12. Capitol
13. Forum
14, Temple of Massinissa deified
15. Pagan chapel
16. Byzantine fortification
17. Aghlabid baths
18. Temple of Tellus
19. House of the Cup bearers
20, House of the stairs
21 Licinian baths
22. Temples of Concordia, Frugifer, Liber Pater and Neptune
23 Auditorium
24. Anonymous temple III
25. House of the labyrinth
26. House of the three masks
27. House of Dionysus and Ulysses
28. House of Omnia tibi Felicia
29. Sanctuary of Minerva
39. House of Marsyas
31. Anonymous temple
32. House of Venus
33. Temple of the Victory of Caracalla
34..Nymphaeum of Terentius
35. Temple of Juno Caelestis
36. Cisterns of Ain el Hammam
37. Aqueduct of Ain el Hammam
38. Arch of Severus Alexander
39. Cisterns of Ain Mizeb
40. Temple of Minerva
41 Circus
42. Dolmen necropolis
43. Numidian Wall
44. Temple of god Sol
45. Anonymous temple north of the capitol
46. Conical fountain
47. House of the duck and the seasons
48. House of the trefoil
49. Baths of the Cyclops
50. Arch of Septimus Severus
51. Temple of Pluto
52. House of the Gorgon
53. Anonymous temple
54. Numidian tomb ?
55. Libyco-Punic mausoleum
56. Great Nymphaeum
57. Ain Doura cisterns
58. House of Eros and Psyche
59. Baths of Ain Doura
60. Latrines of Ain Doura

1. The Baal-Saturn temple

This temple, built in 195 A.D. under the reign of the emperors Septimus Severus and Clodius Albinus, occupies a platform to the north-east of the site. Oriented eastwards, it consists of three parts : a vestibule, an open-air courtyard surrounded by a portico, and three chambers (*cellae*) which contained divine statues and cult objects. Several cisterns were built underneath the courtyard and portico floor to collect rainwater from the roof and courtyard. Investigations underneath the courtyard have revealed the remains of a more ancient sanctuary dedicated to Baal, the great pre-Roman god who became Saturn for the Romans.

Temple of Baal-Saturn, supreme god of ancient Africa

2. The temple to Neptune ?

It is a still anonymous sanctuary. Epigraphic findings in the sector, however, suggest that it may well have been devoted to the cult of Neptune, a divinity who was worshipped in Africa during Roman times as the god of the sea and especially the god of springs. It lies not far to the west of the Baal-Saturn temple. Its back to the cliff, it is oriented eastwards, thus dominating the Oued Khalled valley. Three steps lead into it, giving onto a narrow portico preceding a small cella. The wall at the back of the cella contains a niche where the statue of the divinity was placed.

Restored niche in the temple to Neptune

3. Church of Victoria

A few dozen meters down-hill lay a pagan cemetery within which the Christian community built a martyrium (known as the church of Victoria and datable to the end of the IVth, early Vth century) with an irregular layout : a small vestibule, the inside divided into three aisles of unequal width, a raised presbyterium extending from the nave and two sacristies at the end of each aisle. A small Christian necropolis, enclosed within a wall, grew up around the church and its outbuildings. Not far from there, a few meters to the west, lies a IVth century A.D. funeral vault. It is rectangular in shape and access is down a flight of seven steps. Rectangular niches were dug into the back and side walls, and many sarcophagi are piled up within.

Church of Victoria, the only Christian religious building found so far in Dougga

4. The Hypogeum

Excavated in 1913, it is a semi-buried funerary monument. A stairway with seven steps leads down into the burial chamber. Niches dug into the back and side walls housed urns containing ashes. The discovery of numerous sarcophagi as well as of a mosaic of a child of Christian origin points to the fact that the vault continued to be used long after funeral rites changed and incineration was replaced by burial.

Family funeral vault where first incineration and then burials were made

5. The theatre

It is Dougga's most spectacular monument and one of the best preserved theatres of Africa. Built in 168 or 169 A.D., under the joint reign of the emperors Marcus-Aurelius and Lucius Verus, at the expense of a rich citizen of *Thugga*, the flamen of the imperial cult, Publius Marcius Quadratus, in honour of his perpetual priesthood, the monument presents the classical layout of Roman period theatres.

A cavea where the spectators sat, a large stage and covered walks along the facade. The cavea is almost totally built against

The theatre. With a capacity of about 3,500 seats, it is one of the best preserved in Africa

the rock and is made of 19 tiers divided into three stories by circulation galleries. The stories are in turn divided into bays by stairs circling around the orchestra. The stage is separated from

the orchestra by a wall, approximately a meter high, decorated with alternating rectangular and semi-circular niches. Two staircases built against this wall provide access from the orchestra to the stage. The monument had a capacity of about 3500 spectators which was well above the real needs of the population, even taking into account the population living in the countryside. The people of *Thugga* probably never felt cramped in the seats of their theatre for which they must have been all the more grateful to their generous benefactor.

Seated in the tiers, the inhabitants of Thugga almost certainly never felt cramped and must have been all the more grateful to the generous donator.

From here, the visitor can reach the quarter of the Capitol, the centre of the city's political and administrative life and which played a prominent role in social and religious life. Indeed, this quarter encompassed the public square (forum), the

Elements of the 2nd storey colonnade behind the stage have regained their place of origin.

market, the temples, as well as many other public buildings that were demolished to make way for the Byzantine fortifications and are known only from inscriptions such as, for instance, the temple of Tiberius, a temple to Saturn built under the reign of the same emperor, a temple dedicated to Jupiter, a civil basilica etc... To these should be added the curia (seat of the council of decurions) of which no mention has been found, nor any vestige identified, but which was indispensable to municipal life. This quarter is made up of two complexes separated by the capitoline temple and the platform serving as its *area*. The eastern complex, organised around the Square of the Winds, achieved its final aspect under the reign of Commodus (180-192). It encompasses the temple to Mercury to the north, to the east, the one devoted to the collective cult of Augustus Fortune, Venus, Concordia and Mercury, and to the south the market. The complex to the west, organised around the forum, had a more troubled fate and was disfigured first by the subsidence of the north-eastern part of the square and then by the Byzantines who used the materials from the monuments to build their fort.

Coming from the theatre, the visitor reaches a small triangular square with the side stairs of a small sanctuary dedicated to Augustan Piety giving onto it, from which a door, now fallen, used to give access to the portico of the square of the Winds and a street running north-westwards along the temple of Mercury.

6. Fountain

This recently excavated monument lies on the side of the ancient street linking the area of the theatre to the quarter of the forum and which could be called street of the temple to Augustan Piety. Rectangular in shape, it consists of a solid mass of masonry with a monumental facade ornamented with two semi-circular niches from which water used to flow in cascades. A square water reservoir stood behind each niche.

The fountain giving on to the street of the temple of Augustan Piety.

7. Temple to Augustan Piety

A tiny temple to Augustan Piety was built, probably under emperor Hadrian (118-138) in execution of the will of a certain Caius Pompeius Nahanius on a plot of land belonging to him. It consists of a vestibule and a small apse raised on a podium with side stairs leading to it on the west.

The tiny temple of Augustan Piety

8. Temple to Augustus Fortune, Venus, Concordia and Mercury.

Built under the reign of Hadrian (117-138) and commissioned by the patron of the pagus and the ciuitas Quintus Maedius Severus in his name and in that of his daughter the perpetual flaminica Maedia Lentula, this sanctuary had generally been identified with the rectangular building situated to the east of the Square of the Winds and behind the temple to Augustan Piety. Oriented eastwards, nothing is left but a fine embossed ashlar basement and the vestiges of a black and white mosaic datable to the first half of the IInd century A.D.

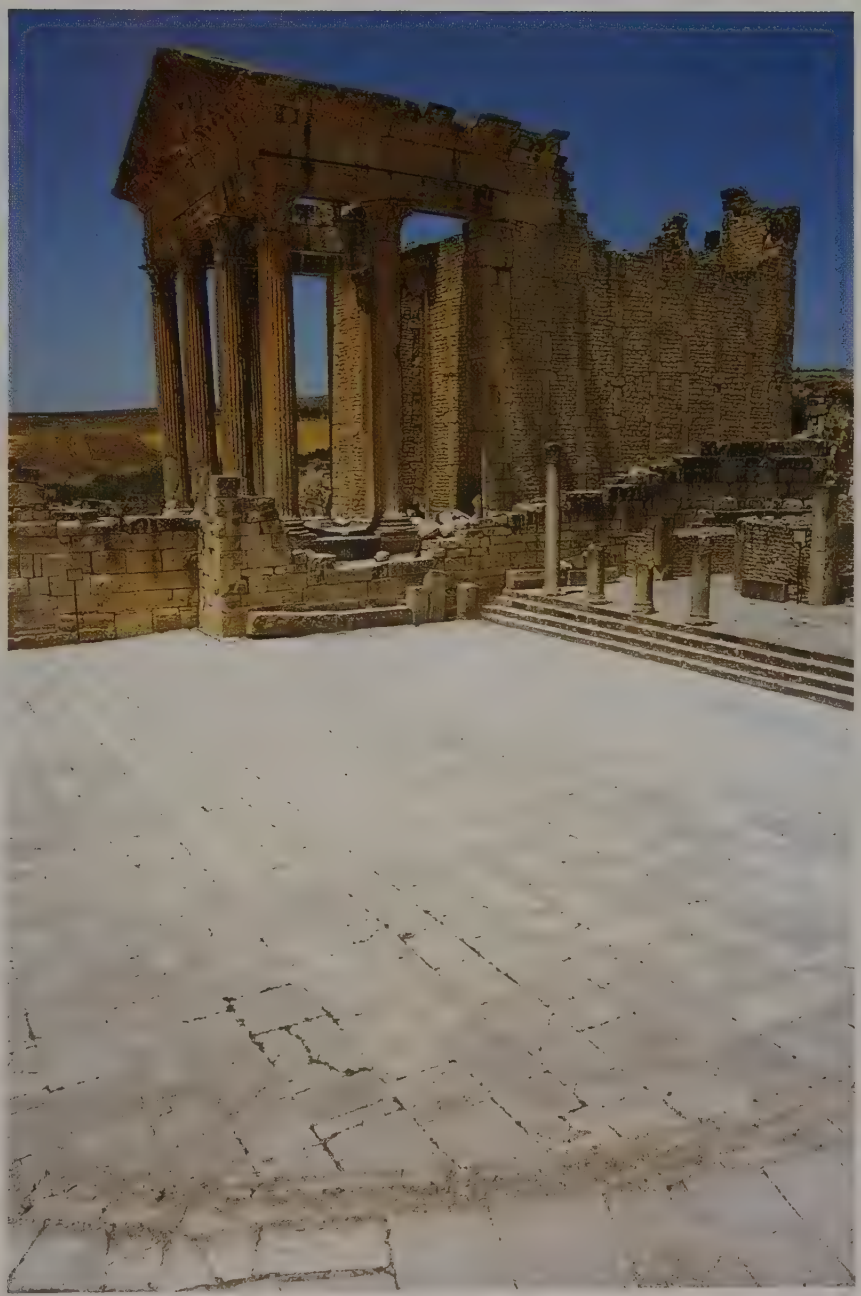
A small mosque, built a few centuries ago stands on the eastern side of the ruins of the pagan monument. It is the only standing evidence of the village which until a few decades ago stood on the site and whose inhabitants have been moved to the plain where they founded the small village of Dougga al-Jadida.

The small mosque

In the foreground, side stairs leading to the temple of Augustan piety. In the background, small mosque built on the ruins of the temple to Augustus fortune, Venus, Concordia and Mercury.

9. Square of the Winds

Leaving the temple of Augustan Piety on the left, the visitor reaches the Square of the Winds, known in antiquity as the *area macelli* (the market place). Most probably commissioned by the Pacuvii, who donated the two monuments bordering it to the north and south, namely the temple of Mercury and the market, this square has an unusual layout. Indeed, to the east, the portico running along its three sides, instead of being rectilinear, is in the form of a hemicycle in order to mask the oblique line of the facade of the temple of Fortune which, predating the square could not be easily integrated to the new complex. A large compass naming all the winds is inscribed in the paving to the north west, hence the name now given to the square.



Square known as the square of the winds but in antiquity was called "market place" (area macelli). Its paving has a sun dial inscribed on it indicating the 12 winds.

10. Temple of Mercury

The temple of Mercury lies a few steps northwards. It was built at the expense of Quintus Pacuvius Saturus and his wife Nahania Victoria in execution their son's will who died a soldier in the army. Adjacent to the Capitol's eastern wall, opposite the market, it is reached by four steps that lead onto a portico with ten columns, beyond which lie three *cellae*, the *templum* and the *cellas* duos of the inscriptions. The one in the middle, the largest, is rectangular while the other two are semicircular. In the eastern cella a few sarcophagi were discovered dating from the later ,empire. It was also at a later date that the oil works were set up in the Eastern part of the portico.

Temple of Mercury, god protector of trade and traders

11. The market

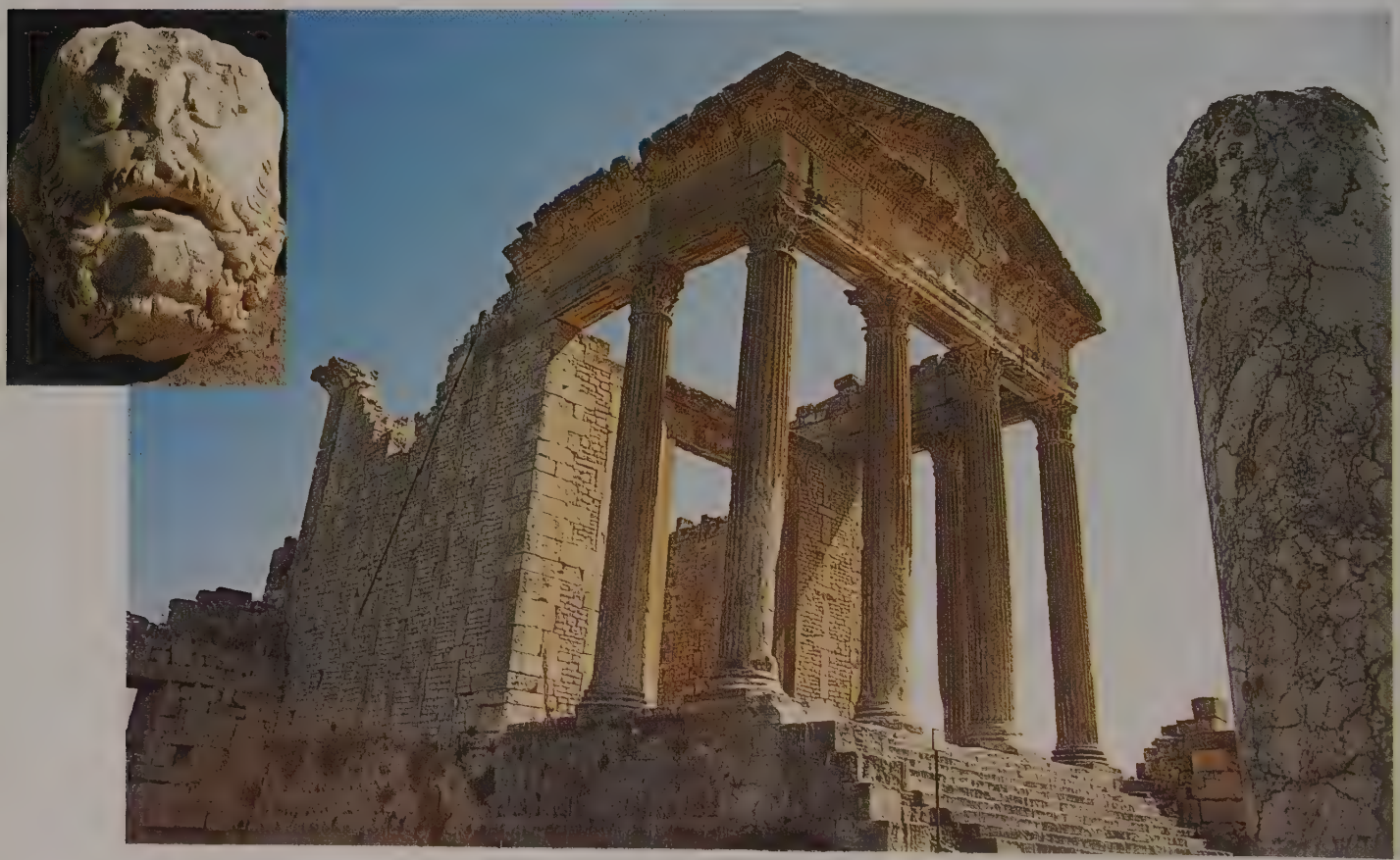
On the other side of the square lie the vestiges of the *macellum*. Donated by Marcus Licinius Rufus, a wealthy and powerful member of the pagus, between the 25th January and 13th October 54 A.D., the monument was almost entirely razed to the ground when the Byzantine fort was built. Preceded by a portico given by the donators of the Temple of Mercury, it consists of an open-air courtyard bordered to the east and west by ten stalls on each side. The southern side is occupied by an apse which today has lost its floor, and must have contained the statue of Mercurius genius macelli (Mercury genius of the market) as indicated by an inscription.

The market. This monument is one of the most ancient markets of Roman Africa

12. The Capitol

This temple, devoted to the cult of the protectors of Rome, the triad, Jupiter The Good and The Great (*Iupiter Optinus Maximus*), Juno Queen (*Iuno Regina*) and Minerva August (*Minerua Augusta*), was built at the expense of Lucius Marcius Simplex Regillianus and dedicated in 166 or 167 A.D. Preceded by a paved platform serving as an area, it was approached by stairs leading to a portico formed of four columns on the facade and two on the side. Beyond lay the cella, a large rectangular chamber (13m x 14m) with its far wall adorned with three niches. The highest, in the middle, contained a colossal statue of Jupiter ; the other two, those of Juno and Minerva. The tympanum of the pediment is adored with a relief representing a man being carried away by an eagle, symbolising the apotheosis of the emperor Antoninus Pious (138-161).

The capitol in 1883.

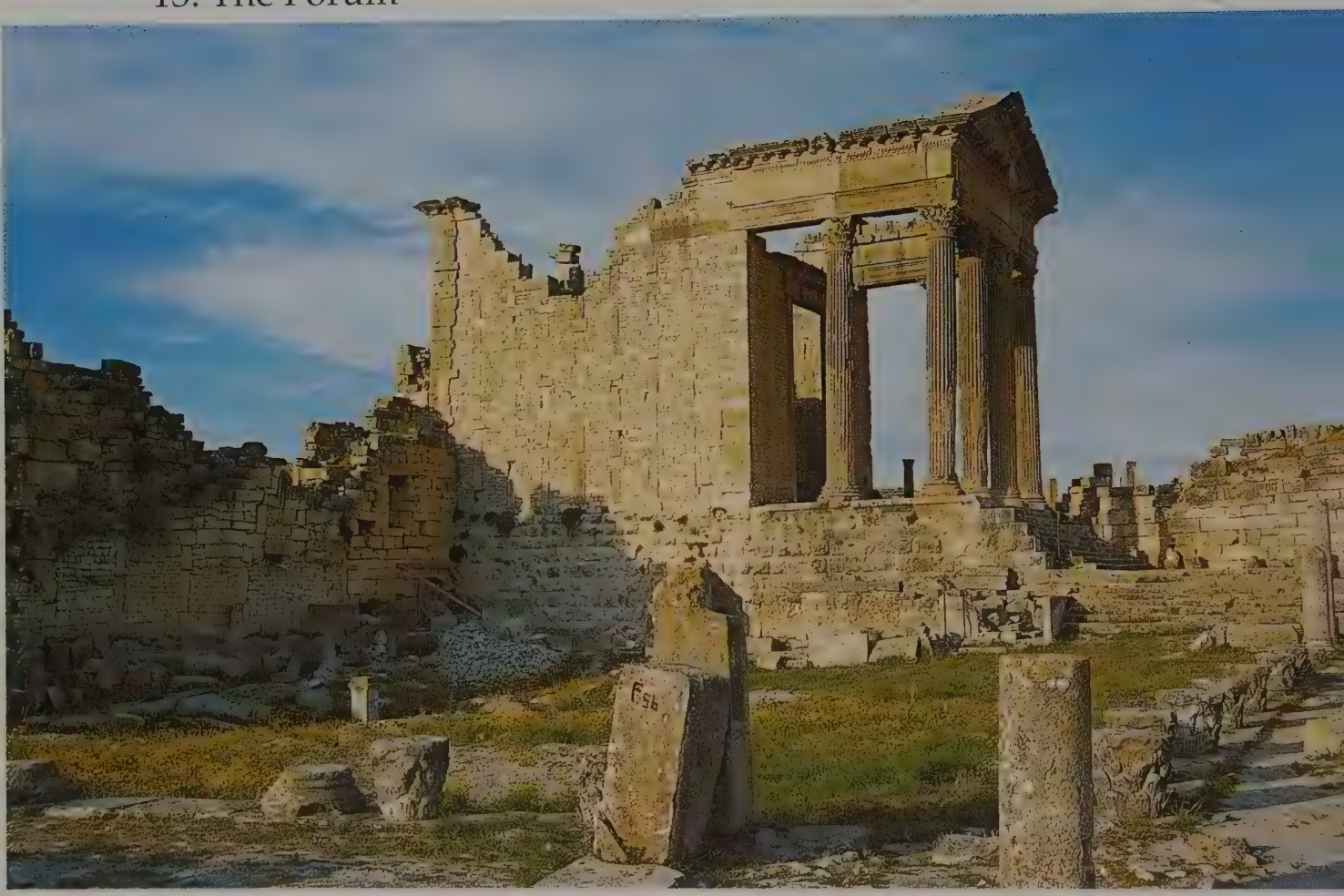


Jupiter, Juno and Minerva, the triad, protectors of Rome, were worshipped in this sanctuary.

Capitol. The pediment

Capitol. Low-relief on the pediment depicting the apotheosis of emperor Antoninus Pious

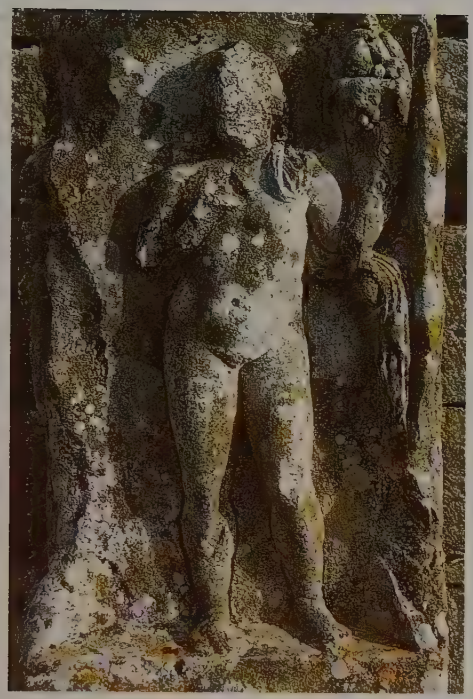
13. The Forum

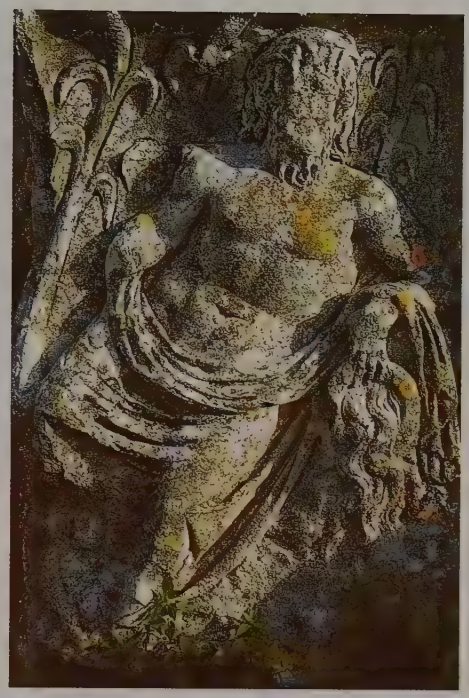


The Forum : public square and heart of the city

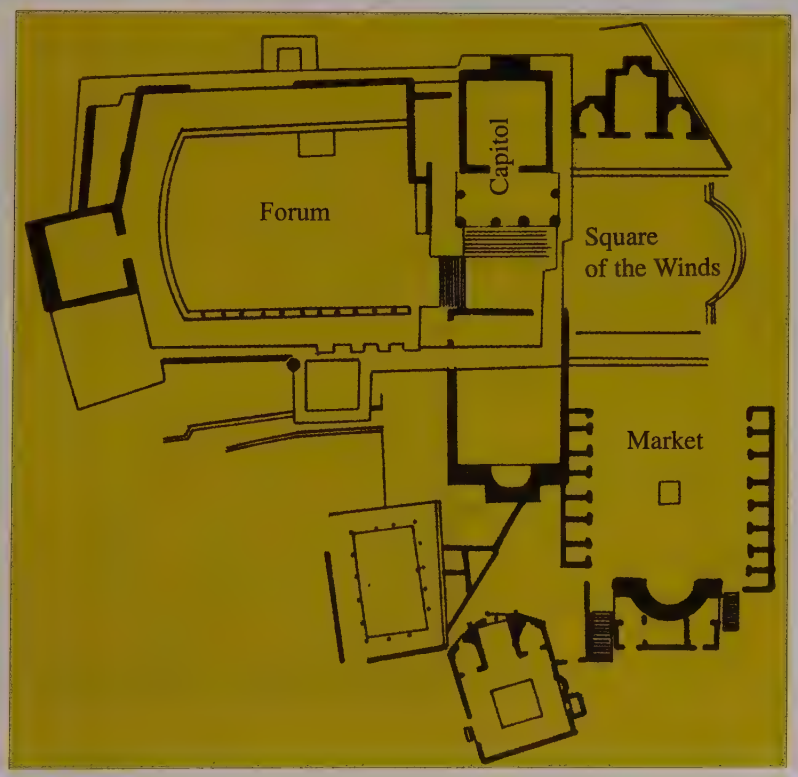
It constituted the centre of the city's public and administrative life. Here, by erecting statues, the city payed tribute to their rulers. *Thugga*'s forum is a fairly small square (38,5m x 24m) surrounded by porticos on three sides onto which gave several buildings, both civil and religious, such as the temples of Tiberius, Saturn, Jupiter, the judicial basilica, the curia etc... destroyed to make way for the Byzantine fort built on the orders general Solomon.

Low-relief figuring a young man bearing a horn of plenty





Low relief figuring the river god Eurotas



plan of the forum

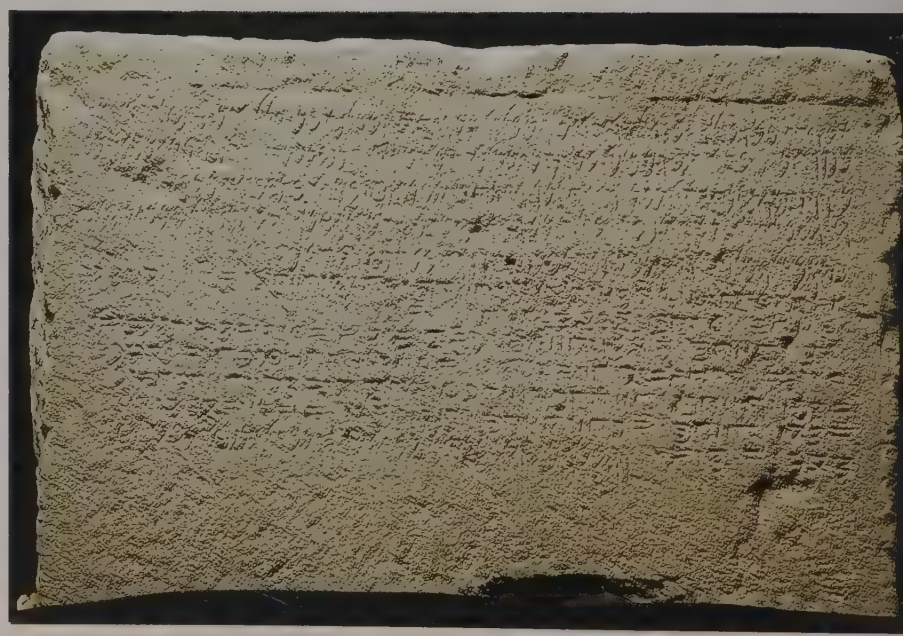
14. The Temple of Massinissa deified

A bilingual inscription, in Punic and in Libyan, found in 1904 and since conserved in the National Bardo Museum, attests to the existence in *Thugga* of a temple dedicated to the cult of the Numidian king, Massinissa, deified after his death. Dated exactly to (the year ten of king Micipsa (138 B.C.) it commemorates the construction by the leading citizens of *Thugga* of a maqdes (sanctuary) for the deceased Massinissa.

For a long time, all attempts to find the archaeological remains of the sanctuary failed.

Recently, however, vestiges with every chance of belonging to the monument have been identified at the bottom of the western flank of the capitol, in what had been identified at the beginning of the century as the ruins of a fountain dating to early Roman times. It consists of the moulded base of a rectangular construction, the plan of which strongly resembles that of the Numidian sanctuary of Simitthus (Chemtou).

This discovery provides archaeological proof of the coexistence in the same urban framework of two civil, legally distinct communities, the native members of the ciuitas and the Roman citizens members of the *pagus*. It also shows that contrary to what is generally assumed, the forum square was not a creation of Roman times but was a successor to the agora of the Numidian city.



Dedication in Punic and in Libyan of the temple of Massinissa deified

15. Pagan chapel

It consists of a small private chapel dating to the lst century A.D. Oriented westwards and built on a podium, with two steps leading to it, into which the lower part of the altar is still embedded. Two columns adorn the entrance to the tiny room which used to house the statue of the divinity. The latter was placed on a masonry pedestal of which only the foundations remain.

Small chapel with the lover part of the altar still in place

16. Byzantine fortifications

During the Byzantine period (533-647), the Forum and the Capitol were turned into a small fort. Rectangular in shape with a rectangular tower jutting out on the northern side and a small rectangular bastion on the southern wall, the fort had a gate to the south and a postern to the north. Built with materials reclaimed from the surrounding monuments and even from those further away (as for example the temple of Minerva), the inside must have been filled in to the level of the doors.

17. Aghlabid period hammam (baths)

Standing against the southern wall of the Byzantine fort, this hammam was modest in size and consisted only of a vestibule and small room heated by an boiler installed in the western part of the basement. Dating from the Aghlabid period (IIIrd century Hegira / IXth century A.D.) it is the only monument of this period found in Dougga to date.

18. Temple of Tellus

First built during the Flavian period (last quarter of the lst century A.D.) the sanctuary was rebuilt in 261 A.D. (year the city was promoted to the rank of Roman colony) by the perpetual flaminica, Botria Fortunata. It is a fairly small sanctuary with a staircase of three steps climbing to it from the street. It consists of a courtyard surrounded by a peristyle raised by a step and three cellae, the middle one ending with a straight wall in which three semicircular niches have been dug.

The temple of goddess Tellus built on the site of a private house

The temple was erected on a site formerly occupied by the street continuing towards the market and by a house of which a part of the mosaic pavement remains in the north-eastern part of the sanctuary.

19. House of the cup-bearers

The house is entered from the street of the Licinian Baths. It consists of a small courtyard paved with a geometric patterned mosaic onto which various rooms open, one of which had a floor adorned with a mosaic at present conserved in the National Bardo Museum, figuring two massive cup-bearers carrying amphorae on their shoulders from which they pour wine into the cups they are presenting to two clients. On the amphora of the right-hand cup-bearer, the Greek word PIE (Drink) is written in Latin characters. On the one carried by the left-hand figure, the word ZHCHC (you will live) is written in Greek. Two young servants offer the drinkers, one, a basket of flowers, the other, a small amphora containing perfume and a serviette.

Mosaic of the cup-bearers

20. House of the stairs

The house is built on steeply sloping ground. This is why several flights of stairs were required to move from one level to the next. Very much downhill with respect to the rest, the centre of the house is made up of a small courtyard bordered by a portico on two sides. In the centre, the small rectangular patio is bordered on the west, by three rooms, separated by thin walls, while a small portico bordered its north and east sides. Two rooms give onto the portico's western bay and at each end of the northern bay, two small flights of stairs lead to the northern and western first floor rooms.

The patio was the only source of light on the ground floor and hence was used as a summer apartment. On the south- western side, the upper floor was completed by a room built over a cistern which is still visible.

The northern part of the house,opening onto a vestibule which gave onto the street, was severely damaged and has been remodelled. Other rooms lay to the south-east of the house but were separated from it by a thick wall suggesting that these may have been shops.

House of the stairs; the steep slope made stairs necessary to move from one level to the next

21. The Licinian Baths

Built under the reign of Galileans (260-268) after major work on the site to build the platform on which the building was erected, the baths present a regular lay-out despite the lie of the land, generally conforming to that of bathing establishments in Rome ; the north-south transversal axis divides the construction into two more or less symmetrical parts.

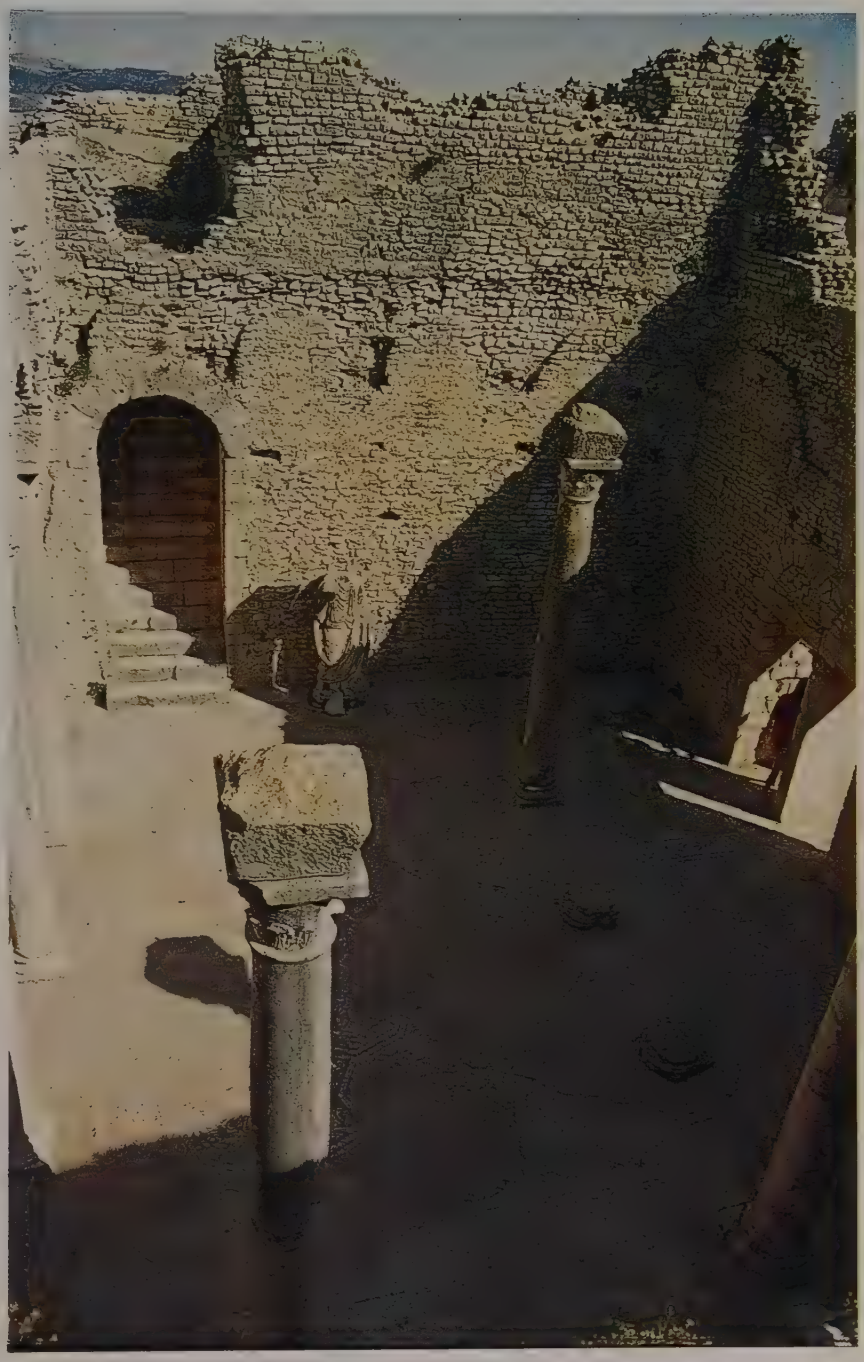
The cold room (frigidarium) of the Licinian Baths

The Licinian Baths

The cold room of the Licinian Baths

The main entrance to the baths is to the north and overlooks the building and gives onto the atrium. A large flight of stairs leaves from the atrium and goes down towards the lower rooms constituting the baths themselves : entrance, changing room (*apodyterium*), *palaestra, frigidarium* (cold room), *tepidarium* (warm room), *caldarium* (hot room), *sudatorium* (vapour bath, to activate transpiration), *laconicum* (hot air room).

As opposed to hammams in Arabo-Moslem cities, the Roman baths were not simple installations used for purposes of hygiene alone by those who wanted to wash. "Carefully designed, they allowed each to chose amongst a multitude of itineraries and activities (or lounging about), they addressed the mind as much as the body, permitted solitude or conversation, reading or exercise, meditation or excitement. The baths attested both to a global culture and a certain way of life" (Ch. Goudineau).



The entrance hall of the Licinian Baths

22. Temples of Concordia, Frugifer and Liber Pater.

This religious complex which is still in the process of excavation was built under the reign of emperor Hadrian between the years 128 and 138 A.D. by Aulus Gabinius Datus and his son Marcus Gabinius Bassus on land belonging to them. Of the three temples making up the complex, only two have so far been excavated.

Temple A : The building is made up of a cella preceded by a pronaos, built on a high podium reached by a flight of seven steps after crossing a small courtyard.

Temple B : is composed of a large area surrounded by porticos and five cellae opening onto the north-east gallery. The central cella, larger than the others, ends in an apse which must have contained the statue of the divinity.

Entrance of the house of the cupbearers, in the background the entrance to the Temple of Concordia, Frugifer and Liber Pater

23. Auditorium

Auditorium, small theatre where ceremonies linked to the cult of Liber Pater must have been performed

Downhill from the religious complex lies a small theatre. Access to it is through a small door opening on the south-eastern wall of Temple B which used to lead to a no longer existing stair-case, going down towards the upper gallery of the cavea;. This theatre, which has no stage but a large orchestra in the shape of a segment of a circle, must have had a purpose linked to the cult and been used for initiations and the celebrations of mysteries, a practice linked to the cult of the god Liber Pater.

During restoration and rehabilitation work on the monument, levels of occupation dating to Numidian times were identified under the tiers of the cavea. They corroborate information provided by writings stating that the land on which the complex was built belonged to a family of native origin and must therefore have been urbanised already in pre-Roman times.

Level of Numidian develling discovered under the cavea of the auditorium

24. Anonymous sanctuary III

Built in the space between the Licinian baths and the theatre linked to the cult, the small sanctuary faces south. Four steps lead to it and give onto a pronaos adorned with two columns preceding a cult chamber with a trapezoidal floor plan and an apse pierced into its end wall to house the statue of the divinity.

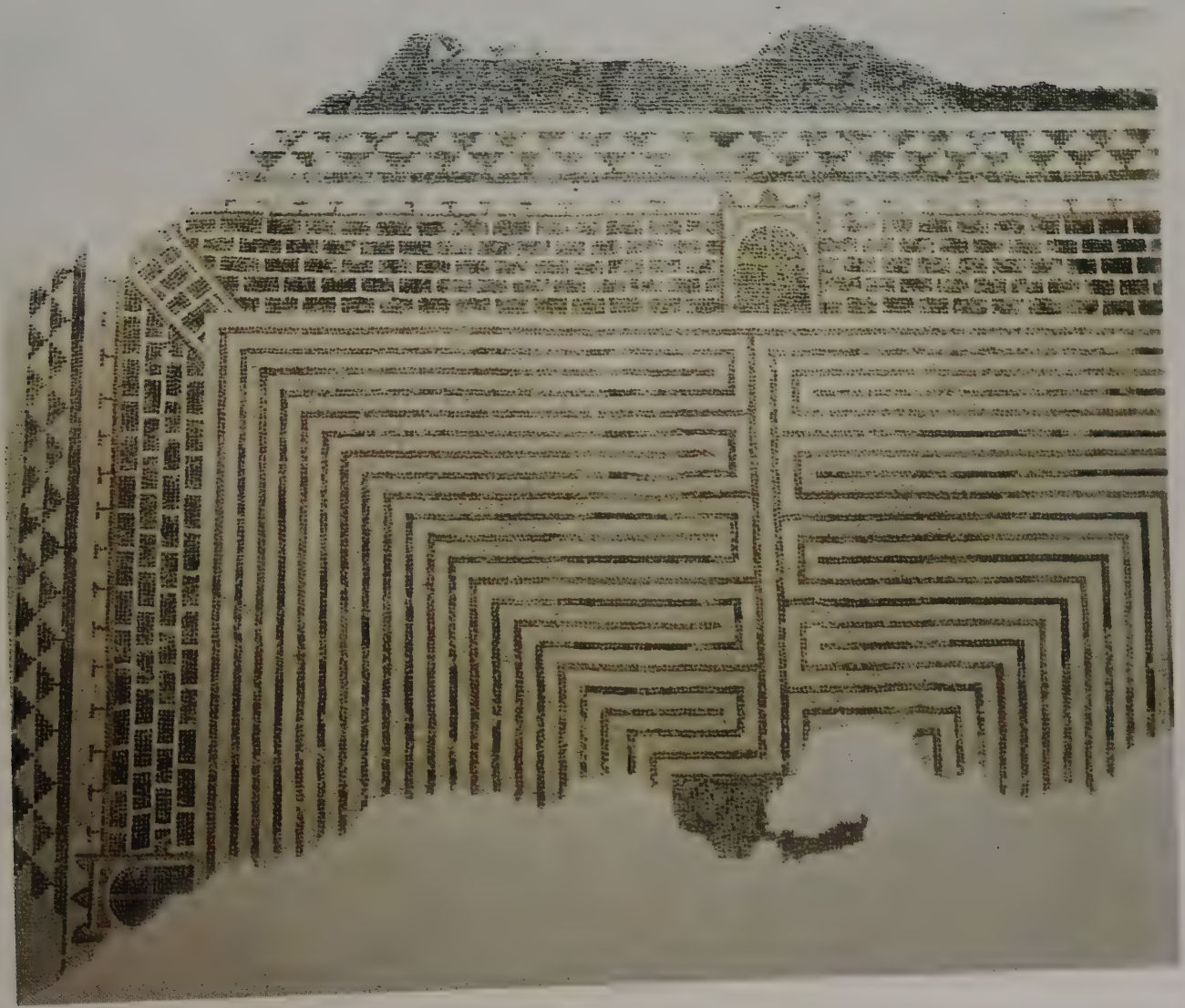
This monument has been considered by some scholars as being part of the large religious complex built by the Gabinii under Hadrian's reign and has hence been referred to as temple C. This assumption cannot be born out. The sanctuary could only have been built after the Licinian baths had been built. But, according to recent research, the baths were built at the earliest during the Severus era (193-235). Consequently, the anonymous sanctuary III would date to the mid IIIrd century at the earliest and not to Hadrian's era.

Small sanctuary built in the space between the auditorium and the Licinian baths

25. House of the labyrinth

This house owes its name to a mosaic formerly decorating its vestibule and which is presently in the Bardo museum and figures a geometrical maze representing the plan of a labyrinth. It is composed of a series of rooms all in a row, leading to a courtyard onto which give several other rooms. Their mosaic pavements are amongst the most ancient to have been found in *Thugga*.

Mosaic of the Labyrinth



26. House of the three masks

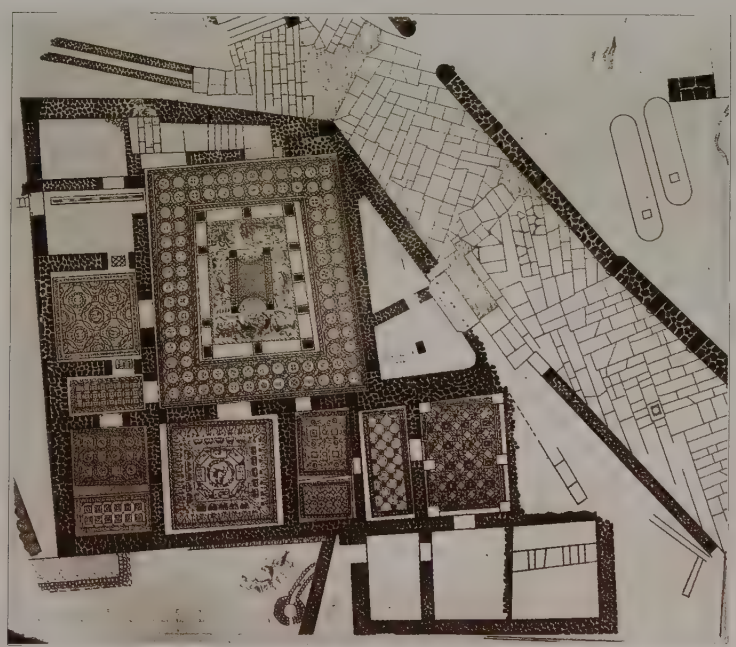
Located downhill from the house of the Labyrinth, it has a complicated floor-plan due to its long history with its many modifications. The central part of the house is occupied by a series of rooms, that used to be separated from each other by thin dividing walls. The mosaics paving the floors, one of whose subjects gave the house its name, go back to the IInd century A.D. and are amongst the oldest discovered in *Thugga*.

27. House of Dionysus and Ulysses

This house, one of the city's most sumptuous dwellings, owes its name to the mosaics found inside, one of which figured Dionysus triumphing over Tyrrhenian pirates and the other Ulysses resisting the song of the Sirens. It is composed of two floors, the upper floor opening onto the street of the Anonymous temple, but barely anything of it remains.

Mosaic of Dionysus triumphing over the Tyrrhenian pirates

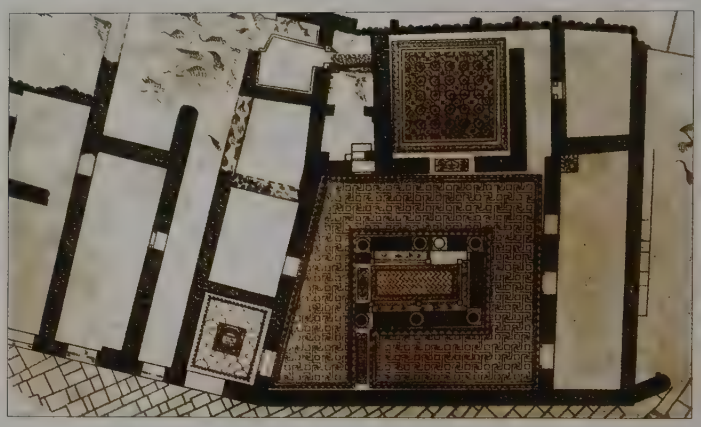
Mosaic of Ulysses resisting the song of the sirens



Plan of the house of Dionysos and Ulysses

28. House of "Omnia tibi felicia" (may everything bring you happiness)

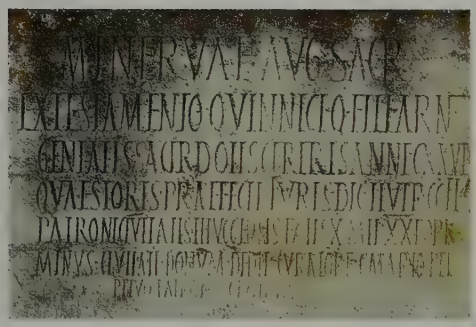
This house,approached from the street of the Anonymous Temple, owes its name to the words of welcome *Omnia tibi felicia* inscribed on the vestibule's mosaic pavement. It is composed of a small porticoed courtyard, the basement of which is occupied by a cistern. The northern, western and eastern sides are occupied by various small rooms giving onto the peristyle.



Plan and general view of the house

29. Sanctuary of Minerva

Situated below the House of Dionysus and Ulysses, this sanctuary was built at the end of the lst century A.D. in execution of the will of Quintus Vinnicius Genialis, priest of the Cereres for the year 127 (between 83 and 89 A.D.) and patron of the *civitas*. Oriented north-east, it was composed of a large rectangular area and a small apse located to the west in which stood the statue of Minerva. The cult of this goddess seems to have been very popular with the inhabitants of *Thugga* since another temple was dedicated to her under the reign of the emperor Antoninus Pious (138-161) in the northern part of the site.



Dedication of the statue of Minerva engraved on the base

Sanctuary of Minerva built in execution of the will of the patron of the civitas Quintus Vinnicius Genialis

30. The house of Marsyas

This house lies to the south-east of Anonymous temple I, known as Dar Lachheb. It is a house of modest dimensions, composed of three rooms. The floor of one of these was adorned with a mosaic which gave the house its name. It figures different episodes of the famous myth of the shepherd Marsyas who dared to challenge the god of music, Apollo, to a contest : the discovery of the double flute by the goddess Athena and Marsyas surprising her, the musical contest between Apollo and Marsyas and the shepherd's punishment.

Mosaic figuring the legend of Marsyas found in a house near the Anonymous Temple.

31 Anonymous temple.

Entrance to the Anonymous temple I

Better known under the name of Dar Lachheb (i.e. Lachheb's house). This monument was built in 164-166 under the joint reign of the emperors Marcus-Aurelius and Lucius Verus. Entrance is through a door in an excellent state of conservation. It gives into a large rectangular courtyard bordered with porticos on each of its long sides. The courtyard would have been the area of a temple whose cella, located to the south, has disappeared.

32. House of Venus

This house, standing next to the Temple of the Victory of Caracalla, owes its name to a mosaic decorating the bottom of a basin and figuring Venus and cupids in a marine environment. Entrance is from the street separating it to the East from the Anonymous temple. The part so far excavated consists of a series of rooms including a *triclinium* (dining room) and a *cubiculum* (bedroom), mostly paved with mosaic floors bearing a plant decoration. This house has undergone several modifications, proof of its long period of occupation which lasted from the IInd century at the latest until the Vth century at the earliest.

Détail de la mosaïque de Vénus.

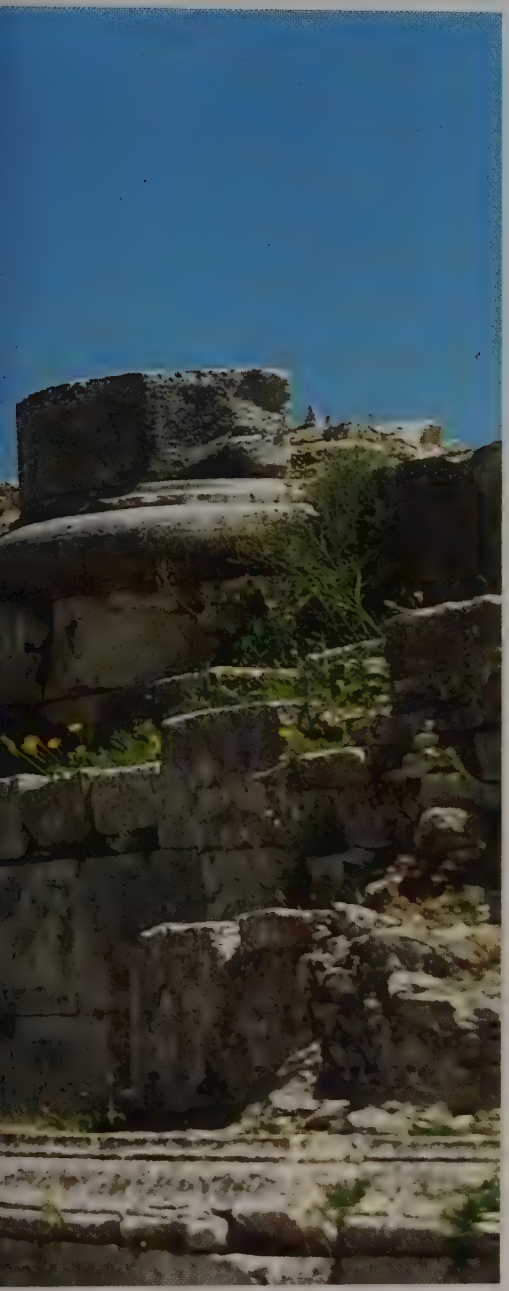
House known as the House of Venus.

33. Temple of the Victory of Caracalla

Built in 214 A.D., as a gift from Gabinia Hermiona, member of one of the most illustrious families of the city, the Gabinii, it was built on a steep site, requiring major construction work to build an artificial platform. Oriented south-west, access is though a side door opened in the western wall. The inside consists of a large paved courtyard, with overhanging it on the northern side, a large rectangular room (cella) preceded by a portico, reached by a monumental staircase.

The temple of the Victory of Caracalla. External view

The cella of the temple of the Victory of Caracalla.



The Temple of the Victory of Caracalla. External view. The capitol in the background.

34. Nymphaeum of Terentius

The Nymphaeum with the base of the statue of Lucius Terentius Romanus

A monumental fountain erected on the edge of the street of Anonymous Temple I, known as Dar Lachheb. A Latin inscription engraved on the base of the statue found in 1959 suggests that it was built at the initiative of a leading citizen by the name of Lucius Terentius Romanus.

35. Temple of Juno Caelestis

The temple of Caelestis, successor to Tanit, the great goddess of Punic Carthage

This temple dedicated to the heir of the great Punic goddess, Tanit, companion to Baal, was built under the reign of Severus Alexander (222-235). It is composed of a peripteral sanctuary raised on a high podium and preceded by an eleven-step staircase built at the centre of a closed semi-circular courtyard, a very unusual plan in Roman African religious architecture.

36. Ain el Hammam cisterns

These are composed of five reservoirs each 34m long and 5m wide. A sixth perpendicular basin served as an inlet and decantation basin. Together they had a total capacity of about 6000 m3 and were supplied by water arriving by aqueduct from the spring of Ain El Hammam more than 12 km to the west of the city.

The cisterns of Ain-El-Hammam
Once a year, in spring, a colourful crowd invades the cisterns. It is the celebration of Mokhola, a pagan rite which has withstood four centuries of christianity and fourteen centuries of Islam.

37. Ain el Hammam Aqueduct

The aqueduct, built under emperor Commodus at the expense of the *civitas*, is one of the best conserved of Tunisia. Its point of departure is situated in the mountains of Jbel Fej el Hdoum and Jbel bou Kroubaza to the south-west of *Thugga* and at 8500m as the crow flies. The warm water (15°c) from the spring of Ain el Hammam was captured in a 10m square basin and moved to the cisterns near the Severus Alexander arch by an underground aqueduct for most of the way. Manholes spaced,

Aqueduc

on average, 80m apart, served for maintenance of the conduit and constructive works enabled the aqueduct to cross the many thalwegs dug by the tributaries of oued Khalled. The aqueduct underwent major restoration work as attested by a long dedicatory inscription dating from the year 376.

38. Arch of Severus Alexander

Triumphal arch of Severus Alexander.

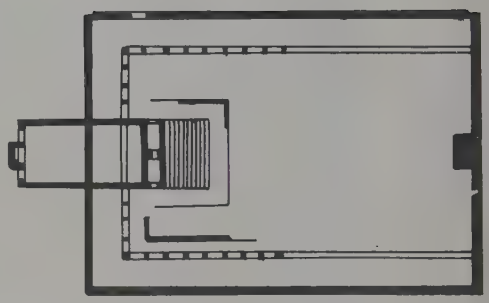
Built under the reign of the emperor Severus Alexander between the years 222 and 235 to commemorate the privileges granted to the municipium of *Thugga*, the monument consists of a four meter wide arch supported by two piers decorated on the front and back with shallow rectangular niches.

39. Ain Mizeb cisterns

The cisterns of Ain Mizeb

These consist of seven reservoirs side by side, each 35m long and 5m wide with an eighth basin placed perpendicular to the others and which was the point of arrival of the aqueduct. With a total capacity of about 9000 m3, these cisterns constituted a major water reserve for the city's supply. The water arrived from the Ain Mizeb spring situated about 200 meters south-west of the cisterns, by means of a 1,60m high and 0,50m wide aqueduct which is still used today to bring water to the modern drinking trough which lies to the south-west of the site.

40. Temple of Minerva



This sanctuary was built under the emperor Antoninus Pious (138-161), donated by the perpetual flaminica (priestess of the imperial cult) Iulia Paula Laenatiana. Oriented South-east, it consists of a large rectangular courtyard surrounded by a portico on three sides and of a cella which was preceded by a portico which has since disappeared. The cella, reached by a monumental stair, was built on a high podium, the inside being divided into rooms that could be entered through side doors.

The temple of Minerva

41. The circus

It was built in 224 A.D. during the reign of emperor Severus Alexander on land bequeathed by the will of Gabinia Hermiona in about the year 214 and which bore the name of circus, suggesting that chariot races were already being organised there. 393 m long, with a spina (small wall or simple mound around which the race-course ran) 190m long and 6m wide, the *Thugga* circus appears modest compared to the *circus maximus* in Rome (600m long) or even that of Carthage (570m long). Most certainly, however, the performances organised there, like everywhere else in the Roman world, must have drawn large crowds and provoked much excitement. Drawing engraved on one of the slabs of the stylobate of the portico of the temple of *Liber Pater* figuring a rather clumsy plan of a circus with the carceres, along with three hederae (ivy leaves, no doubt an emblem of a faction) and a palm, symbol of victory, illustrates the enthusiasm of the population of *Thugga* for this type of sport.

42 The dolmen necropolis

The dolmen, a sort of coffer with one "open" side, is made of three slabs placed on edge with a fourth, often very large, slab placed on top as a cover.

The repeated use of the tomb, since they were collective tombs in most cases, was possible because of the side left open which must have been closed, after use, by an easy to remove drystone wall. The dolmens have not been accurately dated. This type of funerary monument was used during the first and second millenary B.C. They continued to be used during the first century A.D. In addition to dozens of human skeletons, excavations of the Dougga dolmens led to the discovery of many cera-

mic objects, in particular modelled items, for use by the deceased in the next world.

Dolmen

43. The Numidian wall

The pre-Roman wall remains over a 130m stretch to the north of the city. It must have protected the city on three sides : the north, west and south ; the east being naturally protected by the cliff.

The wall had protruding square towers : two are still partly visible ; next to the towers the wall is 5m thick; elsewhere, the

walls are 2m thick and are built with large, practically unhewn blocks.

Although its exact date has not been established, the wall probably dates to the Numidian period, Jugurtha's reign (118-105 B.C. would have been the ideal period to build fortifications and defensive systems for cities like Dougga; the date remains to be confirmed.

44. Temple of the god Sol

The rediscovery in 1995 of a Latin inscription, already known for a long time, revealed that the text had been published in an incomplete manner and enabled a new sanctuary to be identified. It refers to a temple devoted to the cult of the god Sol, built at the end of the IIIrd century A.D. It is a small monument with a quadrangular plan giving onto the ancient street linking the quarter of the Ain Mizeb cisterns and the temple of Minerva to the street of the temple of Augustan Piety. Oriented Westwards, entrance is by means of a flight of four steps giving into a small vestibule preceding the cella . In the far wall of the cella a podium partly embedded in the wall, and which must have partially been surmounted by a no longer visible niche, served as a base for the statue of the divinity.

Dedicatory inscription of the temple

Entrance to the temple of god Sol

45. Anonymous Temple IV

The temple stands north-east of the temple of Mercury, and is oriented west. Built on a podium, access is by means of a staircase with eight steps leading onto a shallow pronaos. The cella, which had a square floor-plan, is in a very poor state of conservation.

Entrance to the temple

46 The conical fountain

It stands on the southern side of one of the busiest crossings of the city, where no less than seven streets crossed coming from all directions. Surrounded by a semi-circular wall, it consisted of a hexagonal basin where water flowed over a cone shaped wall several meters high that occupied its centre .

47. House of the duck and the seasons

Dating to the IIIrd century A.D. and built on steeply sloping ground, this dwelling was composed of two floors, the upper one opening onto the street going down to the theatre and leading to the house of the trefoil and the Libyco-Punic mausoleum; and the other on the street that ran along the temple known as that of Pluto, joining the street of the arch of Septimus Severus. Stairs and a landing connected the two floors. The

house owes its name to two mosaics, one found on the upper floor, figuring a duck and the other found on the lower floor, representing the spirit of abundance surrounded by the four seasons.

48. House of the trefoil

It is one of the largest houses excavated so far in *Thugga*. It consists of a ground-floor and a first floor of which very little remains. The entrance of the house opened onto the first floor and was preceded by a porch with two columns. It gave into a vestibule from which stairs descended to the ground-floor. The latter was organised around a large courtyard surrounded by a portico, with a garden in its middle. The three doors of the main room of the house, the oecus, opened onto the western gallery,

House of the trefoil courtyard and garden

and to the north it gave into another large room with a layout in the form of a trefoil. It most probably was the dining room (*triclinium*).The smaller rooms gave onto the south and eastern galleries. Along the portico's eastern gallery lies a cistern with a small fountain set on its side.

The House of the Trefoil. Courtyard surrounded by a portico,in the background the two columns indicating the entrance to the house

House of the Trefoil ►

49. Baths of the Cyclops

Mosaic of the Cyclops forging Jupiter's thunderbolts in Vulcan's den.

Entrance is through a door giving into the service quarters preceding the boiler room of the *caldaria*. Another door opens onto a long corridor leading to the latrines on the left and running along two large cisterns before reaching the *frigidarium* which extends to the east with a rectangular pool ending in an exedra. The floor of the frigidarium was paved with a mosaic (now in the Bardo museum) figuring Cyclops forging Jupiter's thunderbolts in Vulcan's den.

As for the latrines, they consist in a large bench of almost semi-circular stones, at the foot of which runs a drain. Opposite the seats, against the vestibule wall, is a small basin receiving water from the large cisterns located on the other side of the wall.

The latrines of the Baths of the Cyclops

50. Arch of Septimus Severus

Triumphal arch of Septimus Severus

Erected in 205 A.D. to commemorate the promotion of the *civitas* to the rank of municipium, it consists of a five meter wide arch supported by piers decorated on their front and back faces with shallow rectangular niches. Each of the faces of the attic storey bore an inscription in honour, one, of Septimus Severus and his wife, the empress Julia Domna, and the other of Caracalla and Geta, sons of Septimus Severus. A road left from the arch going down the valley to join the road linking Carthage to Theveste,today's Tebessa in Algeria.

Another arch, of which nothing remains, was erected at the

end of the IIIrd century at the crossing of these two roads in honour of the emperors of the tetrarchy.

51. Temple of Pluto (?)

Pluto was the god protecting the city, *genius Thuggae* (genius of *Thugga*). His cult was thus of great importance for the inhabitants as attested by the many epigraphic and iconographic documents that have come to light. However, the temple dedicated to him has not yet been identified for sure. On the basis of a bust of the divinity, of rather second-rate craftsmanship, found in the courtyard of the sanctuary situated to the west of the arch of Septimus Severus, it is supposed, that it was here that the people of *Thugga* worshipped their divinity. The monument is composed of a rectangular area in the middle of which, erected on a podium, is a small sacred room (cella), preceded by a portico. The stairs leading to it no longer exist.

It is likely that pluto god of the city, was worshipped in this sanctuary

52 The house of the Gorgon

This dwelling owes its name to the mosaic that paved the floor of its vestibule, now in the Bardo museum, and whose central medallion figured Perseus brandishing the head of medusa. Its main entrance is marked by a porch. The house was built on a large basement lit by small basement windows set at street level and which one entered through a door situated in the south-eastern part of the house. As for its vestibule, it rests on a cistern with its vaults supported by two rows of three pillars.

53. Anonymous Temple II

Built on land occupied by Numidian graves, this monument is oriented east. It has an irregular plan and consists of a courtyard surrounded by porticos on three sides and of a small sanctuary on a podium occupying the western side.

Stairs leading to the cella

54. Numidian grave ?

Recently excavated, this monument is located in the eastern corner of the anonymous temple.In fact, it remains something of an enigma. It consists of a construction that must have been largely buried. It is shaped like a truncated cone. Built of drystone and corbelled, its ceiling consisted in a opening closed by a monolithic slab. The monument is so far unique in Numidian funeral architecture. Its funerary character is deduced from the topographical context in which it is located.

55. The Libyco-Punic mausoleum

The monument is one of the rare surviving examples of what specialists agree to term "Numidian royal architecture.It stands 21m high and is composed of three stories :

The Libyco-Punic mausoleum

The Libyco-Punic mausoleum, one of the rare examples to have reached us of what specialists agree to term "Numidian Royal Architecture"

- a lower storey resting on a five step pedestal and decorated at the corners with pilasters. On the north west face, a window, which used to be closed with a stone slab, gave access to the funeral chamber. The three other faces are each decorated with a false window.

- a middle storey resting on three tiers. It is composed of three courses of ashlar, an architrave and an Egyptian gorge and decorated with Ionic fluted columns. Windows, once closed with stone slabs, opened into the north and east sides.

-An upper storey also resting on tiers interrupted at the corners by pedestals bearing representations of horsemen. A low-relief depicting a quadriga driven by two figures adorns each of the sides. A pyramidion flanked at each angle by statues of winged females and surmounted by a statue of a lion seated on its hind paws crowns the monument.

In 1842, the mausoleum was almost completely dismantled by Thomas Read, British Consul in Tunis, who removed the famous bilingual inscription, in Punic and Libyan, which was on the left of the bottom storey window. The monument was reconstructed between the years 1908-1910. The inscription has since been conserved in the British Museum, in London and it reads as follows :

Mausoleum built for ATEBAN son of YPMATAT son of PALU. They who had it built : ABARIS son of ABDASTART, ZUMAR son of ATEBAN, son of YPMATAT, son of PALU and MANGI son of WARSACAN.

Were the carpenters, MASDAL son of NANPASAN and ANKAN son of ASAI.

Were the ironmongers, SAPOT son of BILEL and PAPAI son of BABAI.

Dating to the IIIrd-IInd century B.C., this monument was perhaps a cenotaph dedicated to Massinissa.

56. The great Nymphaeum

Still only partially excavated, it is a large vaulted exedra with an opening of 8,70 m. At the arch's base, the apse is adorned with a cornice supporting a channel wherein flowed the water brought by a pipe dug into the end wall. A draining well stood against the outside wall of the apse.

The water supplying the nymphaeum must have come from the cisterns of Ain al Hammam via an underground pipeline. No trace of the conduit has yet been found.

The great Nympheaum after restoration

57. Ain Doura cisterns

Overlooking the baths of the same name, this reservoir, with a capacity of about 3000 m3, is 28,50m long and 25m wide. It is composed of three compartments separated by two rows of four arcades each.

The Aïn Doura cisterns

58, The house of Eros and Psyche

Adjacent to the Ain Doura baths, this house has not yet been totally excavated. The part uncovered so far consists of a porticoed courtyard onto which various rooms opened, of which two bedrooms (cubicula). The configuration of the courtyard is reminiscent of the atrium : columns surrounded a basin which was no other than an impluvium. The house owes its name to a mosaic that used to adorn the impluvium floor, figuring cupids fishing and Eros and Psyche depicted in a boat, once, as a musician playing the flute and tapping his foot to the beat with the other as a dancer, and secondly, both seated with a game table on their knees.

Large fragments of paintings are still visible on the western wall of the house.

59. Baths of Ain Doura

This thermal establishment takes its name from the neighbouring spring. It lies to the south-west of the site, some way down hill from the centre of the ancient city, i.e. the Forum quarter. Built on a steeply sloping site requiring major terracing work, it has a reversed T-shaped layout. Only the eastern part of the monument has so far been excavated. One recognises the *frigidarium* (cold room) flanked by four cold pools, the *tepidarium*, three heated rooms, all aligned, along with a few maintenance rooms.

The Ain Doura Baths

60. The latrines of the Ain Doura baths

Latrines of the Ain Doura baths : the largest monument of its kind ever to have been discovered in Dougga

Located to the south-east of the thermal complex of the same name, the latrines are the largest monument of this type discovered so far in Dougga. They are built on a semi-circular plan, with a diameter of 25,70m. The seats, which have all disappeared, leaned against a semi-circular wall and were sheltered by a curved portico.

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